Billy Rose's AQUACADE

FIFTEEN CENTS

NEW YORK WORLD'S FAIR 1940

Thirst asks nothing more

Coca-Cola has the charm of purity. It is prepared with the finished art that comes from a lifetime of practice. Its delicious taste never loses the freshness of appeal that first delighted you...always bringing you a cool, clean sense of complete refreshment. Thirst asks nothing more.

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Drink

Coca-Cola

TRADE MARK REG. U. S. PAT. OFF.

Delicious and Refreshing

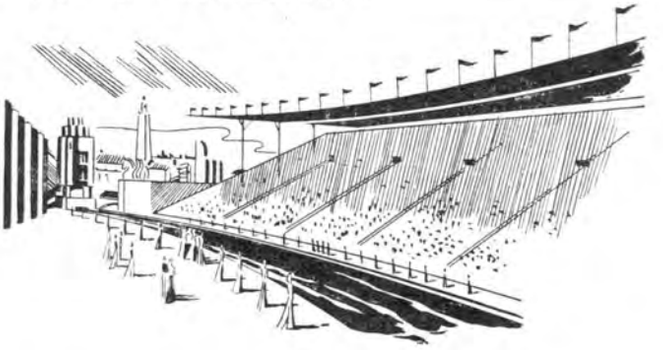
Make your place in the sun a cool one. Just tip a frosty bottle of Coca-Cola to your lips. Coca-Cola, ice-cold, is cooling...so cooling. You thrill to its taste and the happy after-sense of refreshment that follows.

THE PAUSE THAT REFRESHES

"MIRACLES OF WATCHMAKING"

FOR THE "WORLD OF TOMORROW"

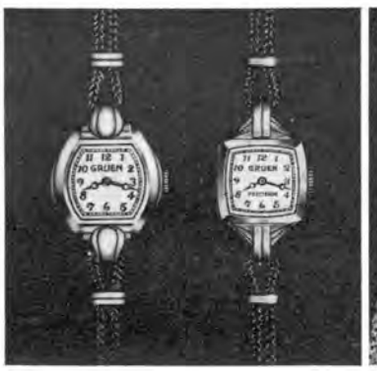
You see instantly that Gruen Veri-Thin and Gruen Curvex wristwatches are miracles of modern styling. But inside their smart cases are even more important miracles—movements so radically different they have been termed by watch experts as the most revolutionary advances in watch design of this generation! On this page are several Gruen watches, including new Gruen Veri-Thin and Gruen Curvex models. See *all* the new Gruen models at your Gruen jeweler's—priced from $24.75 to $250; with precious stones, up to $2500. Write for folder. The Gruen Watch Company, Time Hill, Cincinnati, O., U. S. A. In Canada, Toronto, Ont.



DOUGLAS, 15 Jewel movement, yellow gold-filled case, Guildite back, $24.75

VERI-THIN* MARINER, 15 Jewel movement, watertight Guildite case, silver or black dial, $33.75

VERI-THIN*RAPIER, 17 Jewel Precision movement, yellow gold-filled case, Guildite back, $39.75



ALMA, 15 Jewel movement, yellow gold-filled case, Guildite back $24.75

MERCEDES, 17 Jewel Precision movement, 14 kt. yellow gold case, $42.50

VERI-THIN* ARROW, 15 Jewel movement, yellow or pink gold-filled case, Guildite back, $29.75

VERI-THIN* STAR, 15 Jewel movement, yellow, white or pink gold-filled case, $29.75

Official Timepiece of Billy Rose's Aquacades

• Worn by Billy Rose, Miss Eleanor Holm and other members of the casts of Billy Rose's Aquacades at the New York World's Fair and the Golden Gate International Exposition, Gruen Precision Watches have been selected as the Official Timepieces of these great aquatic spectacles.

CURVEX†GRANDEE, 17 Jewel Precision movement, pink gold-filled case with pink dial, or yellow gold-filled case with silver dial $49.75

CURVEX† COUNTESS, 17 Jewel Precision movement, yellow, white or pink gold-filled case $42.50

VERI-THIN* TRIUMPH, 15 Jewel movement, yellow gold-filled case, $29.75

VERI-THIN* BARRISTER, 17 Jewel Precision movement, yellow gold-filled case . . . $39.75

GRUEN

The Precision Watch.

GIFTS FROM YOUR JEWELER ARE GIFTS AT THEIR BEST

*Reg. U. S. Pat. Off., Patents Pending. †Reg. U. S. Pat. Off., Patented U. S. Patent Nos. 1855952 Re. 20480. Canadian Patent No. 370997.

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Hale Haberman photos

JUST TASTE ONE — YOU'LL SEE WHY I'M PROUD TO HAVE SPAMWICHES SERVED AT THE AQUACADE

Billy Rose

FRIEND, you've come to the right place. For here you can enjoy *two* national sensations at the same time . . . the Aquacade, and a SPAMwich, made with SPAM, the Hormel meat of many uses.

And you can keep right on enjoying SPAMwiches, too, even after you go back home. For grocers everywhere keep SPAM right out in front. SPAMwiches, SPAM and Eggs, SPAM salads – you can make dozens of tasty treats with the miracle meat.

But the time to start is *now.* Don't be shy. Yell it right out...

BOY! – A SPAMWICH, PLEASE!

"Of course I use Tangee Natural Make-Up," says Eleanor Holm, loveliest of the Aquadorables. "And I advise all the girls to do the same. It's amazing the way Tangee Natural Lipstick gives each one of us a different lip-shade ... just the right one for our own skin coloring."

Be Yourself Be Natural

. . . SAY 200 AQUADORABLES!

"That's right," agrees Jane Spence, one of the Aqualovelies whose grace and beauty is thrilling thousands nightly at the Aquacade. "And Tangee Natural really stays on. We all know Eleanor is giving us good advice. Just watch ...

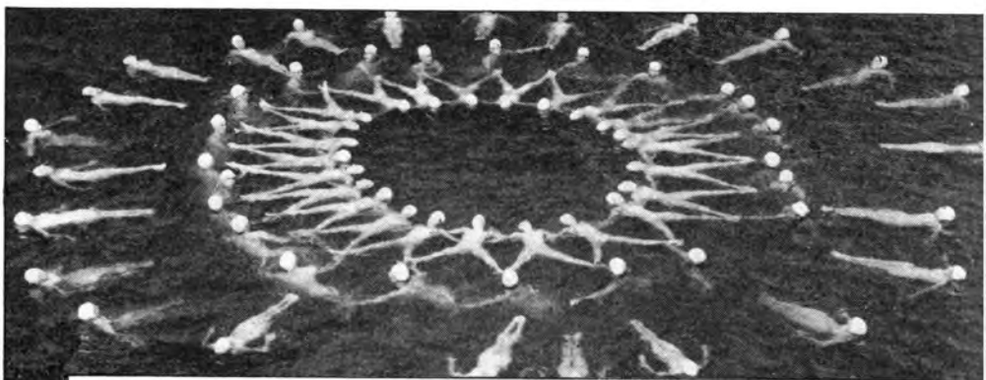
Eleanor surging through the water with the famous stroke which won her so many championships. Right up to the ninth, and last, show of the day, her Tangee lips are soft and lovely. There's a real swim-proof lipstick for you!"

"I check with Eleanor and Jane," states Aquabelle Virginia Schoonmaker. "There's nothing like Tangee Natural Lipstick, Face Powder, and Rouge (Compact or Creme) for perfect make-up harmony. We...

World's Most Famous Lipstick

TANGEE

Natural



... use Tangee on stage or off. It's the best way to really 'BE YOURSELF ... BE NATURAL'. Made with a real cream base, Tangee ends that awful 'PAINTED LOOK'; gives you smooth, alluring lips."

billy rose

The man who turns night into play

"He's a little Midas, that fellow; everything he touches turns to gold."

You've probably heard that comment on Billy Rose and his activities, for it's a remark so often repeated as almost to rival the exasperating "Is it hot enough for you?" in the summer months.

It is, of course, true in the main, like all bromides. But there's no magic in the formula of America's No. 1 showman unless it should be the magic of a mind that dares to dream big dreams. It's Billy Rose's Grand Illusion to give glamour to the millions, and it's generally agreed that he has made a splendid job of carrying it to realization.

The late Florenz Ziegfeld, A. L. Erlanger and Charles B. Dillingham were glamour merchants. These producers, and especially the Great Ziegfeld, staged big girl-and-music shows, full of brilliance, glitter, gayety and lilting music that lifted the customers out of the humdrum of their daily lives into a never-never land of charming, soothing unreality.

But they sold their glamour dearly. The lowest top was $4.40, and often the tickets sold for $6.60, $8.80 and, in the dizzy twenties, particularly at Ziegfeld openings, for practically any sum a fun-loving banker or broker was willing to give for them. In other words, attendance in comfort at these merry festivals, like grand opera or symphony concerts, was among the privileges of wealth.

In the late twenties and early thirties, a revolutionary change took place in the amusement business. The movies, emerging from their adolescence, placed the finest acting talent within the reach of millions. Radio performed a similar service in the fields of opera and symphony. Mr. and Mrs. Average American came into their own. They were getting the best of entertainment at very small cost.

The majority of theatrical producers either did not note this change or, if they did, were unable or unwilling to adjust themselves to the new conditions. They continued to charge admission prices which the greater number of potential theatregoers simply could not afford, with the result that the legitimate stage today can scarcely be classed as a popular form of entertainment.

The only showman who correctly read the signs of the times was Billy Rose. With his usual acumen, he realized that, if the theatre was to survive the inroads of screen and radio, it would have to be brought back to the people. It occurred to him that, if a show had the sheen, the fun, the zest, the romance of a Ziegfeld musical and were offered at the price of a movie ticket, not thousands but millions would throng to see it.

It's likely that this idea first came

(Continued on page 29)

aquabelle

Korman

number one

By general and enthusiastic consent, Eleanor Holm, Aquabelle Number One of Billy Rose's Aquacade, was proclaimed the outstanding feminine personality of last year's New York World's Fair—The Girl of Tomorrow.

There can be no doubt that the glamorous and beautiful Scheherazade of the new Aquarabian Nights Entertainment will retain that honorary title this year, for again the popular world's champion backstroke swimmer, who became Mr. Rose's bride last fall, is winning all hearts by her superb skill and irresistible charm.

Miss Holm, still in her middle twenties, won the coveted Olympic crown when she was only fourteen years old by swimming the three-hundred-yard medley in four minutes and a little over twenty-five seconds. Since then she has skyrocketed to national and international fame. Her beauty, grace, personality and marvelous aquatic prowess have combined to make her one of the best-known and best-loved women athletes in the world.

From the time of her first swimming championship until she retired and turned professional, Miss Holm has been in regular competition, winning every world's record for which she tried. The late Florenz Ziegfeld, glorifier of beautiful women, begged lovely Eleanor, then sixteen, to join his Follies, but though he repeated his appeals over a period of two years, Miss Holm, then still interested only in sports, turned a deaf ear to the great producer's offers.

At seventeen, she made a new world's record in the fifty-yard backstroke and, in that same year, won the three-hundred-yard medley championship for the fourth consecutive time. Then she went back into training to capture the hundred-yard title—an unprecedented and breath-taking performance!

Miss Holm retired from swimming competition after the Los Angeles Olympics of 1933 and devoted a year to singing and acting for the screen. After returning to competition the following year, she captured the outdoor title.

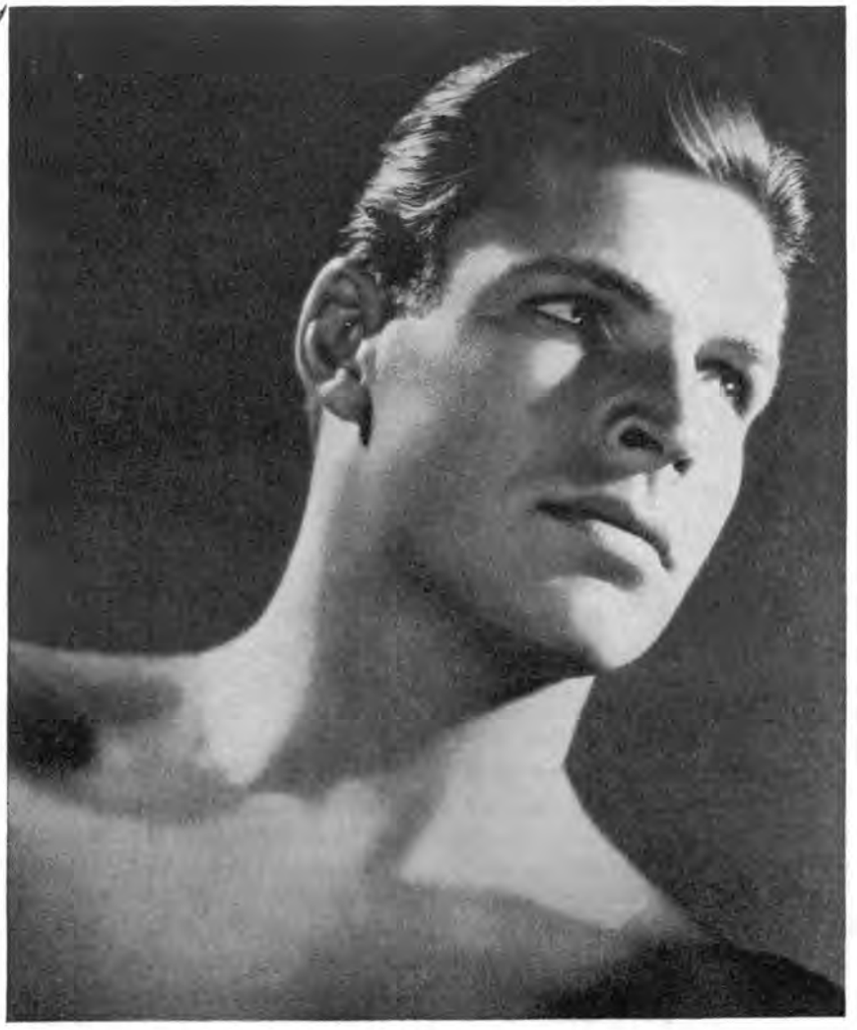
In 1936, after her quarrel with U. S. Olympics officials, in which she was vigorously upheld by press and public alike, Billy Rose prevailed upon her to turn professional. Thus Eleanor became Aquabelle Number One of Mr. Rose's first Aquacade at the Great Lakes Exposition in Cleveland in 1937. Following her tremendous success in that extravaganza, she made a tour as the star of a swimming exhibition to the acclaim of thousands upon thousands throughout the country.

Miss Holm, who stands five feet two in bare feet, wears clothes extremely well and is constantly urged to introduce a new costume, hat or shoe that soon afterward becomes the national vogue. Not excepting the most glamorous Hollywood stars, she is one of the most photogenic performers in this country and, as a result, scarcely a week goes by that she is not asked to pose for some national magazine.

Whether in competition or not, she swims almost daily, calls it the best conditioner there is. When rehearsing, she works tirelessly, seeming to enjoy every manœuvre regardless of its intricacy or the number of times it must be repeated. Her enduring good humor and buoyancy have made her tremendously popular with the cast, stagehands and technicians.

Between performances she spends much time on the Fair grounds strolling about with friends, enjoying the sights and sending souvenirs to acquaintances. Hundreds of internationally famous athletes have attended the Aquacade solely to see her perform.

aquadonis



number one

C. Linden Crabbe is the name Larry Crabbe, handsome Aquadonis No. 1, used to scrawl on the blue-covered examination books at the University of Hawaii and the University of California, but the sports headlines, from 1928 on, christened him "Buster."

He was born in Oakland, Cal., and when he was two he was brought to Honolulu by his parents, Mr. and Mrs. C. S. Crabbe, who still live there.

Native lads taught him to swim, to dive, and to guide a surfboard with skill and confidence. At seven he was a more accomplished swimmer than many an adult who watches him at the new Aquacade. Swimming trunks were his everyday leisure attire and the pounding of the Waikiki surf toughened his muscles, lengthened his wind, and provided the obstacles that built up his natural swimming form.

When high school was over, he entered the University of Hawaii, which he attended for three terms. Then he went to Los Angeles, studied at the University of California, and was graduated in 1932.

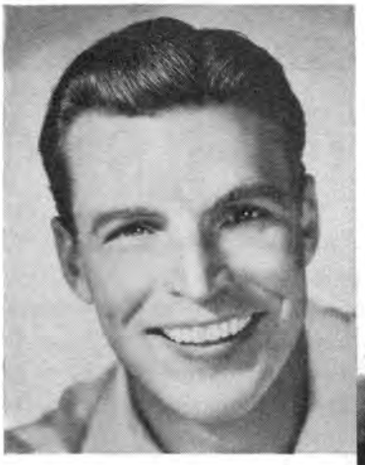
In 1928, not yet eighteen and still four years from a college degree, he competed in the Olympic games in Amsterdam, winning two third places in the swimming events. He earned his way through the University of California by working in the stockroom of a Los Angeles clothing store.

Somehow, between his job, his studies, and activities with the campus dramatic society, he managed to keep in swimming trim and in 1932, when the Olympics were held in Los Angeles, he won the 400-metre event from a field composed of the best swimmers on earth.

A Paramount Pictures talent scout combed the ranks of the champions, seeking possibilities for stardom. The field narrowed down to forty men. When screen tests of them all were run off, a single contract was offered —to Larry Crabbe.

His athletic skill, muscular grace, and easy strength were first presented to a nation of amusement fans in the film "King of the Jungle." "Man of the Forest" followed, then nearly twenty other productions, in each of which his acting ability was brought out a little more clearly. Other films in which he is remembered are "Desert Gold," "Nevada," "Rose Bowl," "Murder Goes to College," and "To the Last Man."

How Stars of the Aquacade guard against DRY SCALP and keep hair *good-looking!*



BUSTER CRABBE SAYS: "Of course I use 'Vaseline' Hair Tonic before every performance . . . but, even when I'm not swimming, it's part of my daily routine. I've found it helps keep my scalp healthy as it keeps my hair well-groomed."

A few drops supplement the natural scalp oils, keep your hair good-looking.

EVERY MORNING shake on a few drops when you comb your hair for that natural, well-groomed look. **EVERY WEEK** before shampooing give your scalp a generous 'Vaseline' Hair Tonic massage.

★ 'Vaseline' Hair Tonic is the official hair and scalp preparation of the Aquacade performers. As a check on "dry scalp", it is used before every performance by the male ensemble.

★ "I wouldn't dream of dunking my head four performances a day without benefit of bathing cap . . . if it weren't for the splendid protection of 'Vaseline' Hair Tonic. Simply by rubbing in a few drops before each show, I not only guard my hair and scalp against the ruinous effects of too much sun and water . . . but also keep my hair attractively wavy, lustrous and easy to arrange."

Eleanor Holm

Vaseline HAIR TONIC

REG. U. S. PAT. OFF.

Copr. 1940, Chesebrough Mfg. Co., Cons'd.

john murray anderson

John Murray Anderson is the master of musical-comedy magic. There is about his productions a quality that can only be described in the small and inadequate word "class." He possesses the secret of injecting into a show a mixture of beauty, vitality, elegance, gayety and glitter that results, first, in the complete happiness of an audience and, second, in a run on the box-office that gladdens the heart of any producer.

Ask him to explain the secret and he simply says: "Don't sock your customers on the nose. That startles rather than wins approval."

In addition to Billy Rose's new New York World's Fair Aquacade and "Nights of Gladness," the brilliant revue at the Diamond Horseshoe in New York, Anderson has staged the Aquacade, now at the Golden Gate International Exposition in San Francisco, and close to forty successful musical productions in Europe and the United States, including Billy Rose's magnificent "Jumbo," the Casa Manana at Fort Worth, Texas, and several of the Casa Manana entertainments in New York.

Critics who have analyzed Anderson's work explain that he is an expert at weaving a well-knit strand spun from four threads—music, action, lines and settings. Although he seeks variety, comedy following sentiment, musical numbers following skits, his aim is never for the sharp contrast that shocks the audience but for harmonious effects that charm the spectators.

Watching Anderson at work during rehearsals is an education. He gives the impression of being a college professor putting laggard students through their geometry lessons, rather than one of Broadway's top musical directors.

His face is a mask, hiding the emotion that runs through him at rehearsals. Gentle irony is the weapon he uses to achieve results. He is a tireless worker and requires those with whom he is working to forget time and appointments. To him *the show's the thing*—nothing else matters.

Mr. Anderson was born in St. Johns, Newfoundland, and educated at Edinburgh Academy and Lausanne University.

He was an art dealer for a number of years until he entered the theatre during his early thirties and produced and directed the "Grêenwich Village Follies" in 1919.

Among his other productions the "Music Box Revue" of 1924, "What's In A Name," "The Ziegfeld Follies" of 1934 and 1935, "The League of Nations," in London, "Bow Bells," "Fanfare," "Over The Page," "One for the Money" and "Two for the Show."

Paul Whiteman's all-color picture, "The King of Jazz" was also one of his directing accomplishments.

Mr. Anderson, who is a bachelor, lives in a Park Avenue penthouse, companioned by a secretary and an English butler. Aside from a fondness for cats, his principal idiosyncrasy is the invention of amusing nicknames for his friends and associates. These tags he attaches to the men and women of his acquaintance as soon as he meets them, and after that they stick. Raoul Pene Du Bois, the youthful stage and costume designer, he calls "One More Spring"; Miss Lauretta Jefferson, one of his dance directors, is "Madame Nix." Arthur Barkow, stage manager of the Diamond Horseshoe, rejoices in the label of "Never Fail." To the beautiful dancing and show girls in Mr. Rose's shows he has given such more or less flattering sobriquets as "Lonesome Pine," "Stutterin' Sam," "Skinned Rabbit" and "Madame Butch."

AT LAST!
A "BIG-TIME" CABARET AT THE FAIR!

IN a setting that recalls the "melodeons" and "concert saloons" of San Francisco at the turn of the century, THE BARBARY COAST in the amusement area of the World's Fair recaptures the atmosphere of the gay and gaudy West Coast of forty years ago. Here is a resounding answer to those who complained that, at last year's exposition, food- and fun-hungry visitors were overcharged for meals and amusements. Here is the first and only "big-time" cabaret at the Fair!

BILLY ROSE'S BARBARY COAST REVUE

HALF-WAY DOWN THE MIDWAY

A COMPLETE
DINNER OR SUPPER
PLUS
REVUE AND DANCING
FOR THE PRICE OF
A MOVIE TICKET
4 SHOWS NIGHTLY
6:30 - 8:30
10:30 - 12:30
99¢ MIN.

DIRECT AND INTACT FROM ITS SENSATIONAL 17-MONTH RUN AT NEW YORK'S FABULOUS
DIAMOND HORSESHOE
A JOHN MURRAY ANDERSON *Production*

FEATURING
JOE HOWARD
FRITZI SCHEFF
TOM PATRICOLA
CLYDE HAGER
HERMAN HYDE & CO.

and
ABE LYMAN AND HIS CALIFORNIANS

Billy Rose's BARBARY COAST • *"HALFWAY DOWN THE MIDWAY"*

Hale Haberman photos

Human figures create lace-like patterns in the water of the Aquacade. Perfectly timed, perfectly synchronized to the theme music, these gyrations result in a masterpiece of aquatic pageantry.

the fabulous

Billy Rose's Aquacade was the smash hit of last year's New York World's Fair. In six months it attracted more than 5,000,000 delighted spectators—the largest audience ever achieved in a like period in the entire history of show business. This year's new Aquacade, bigger and more brilliant and beautiful than its predecessor, is sure to top that record.

The New York State Marine Amphitheatre, the monster structure housing this vast and scintillating aquatic extravaganza, is altogether worthy of its splendid occupant. It has the commanding position in the Fair's amusement center, and in planning, proportions and ingenuity and finish of detail surpasses every other building in the area.

Architecturally, the amphitheatre is one of the Fair's outstanding contributions to modern engineering and may well prove to be a forerunner of the theatre of the future. There was no skimping in dimensions when it was planned—its proportions had to match Billy Rose's dreams.

Popularly referred to as the Aquacade, this mammoth outdoor theatre boasts the largest seating capacity of any structure at the Fair. The huge stage set out on the water has a depth of 200 feet, a width of 311 feet and offers an overall perimeter of 500 feet to welcome the tripping toes of the performers in the great dancing chorus.

When the 275-foot pool is filled, it weighs 3,500,000 pounds. Three hundred thousand pounds of steel was used in its construction and 200 piles were driven to support it. At each end of the stage rise the two 75-foot diving towers.

The great Rainbow Water Curtain, one of the breath-taking new features of this year's spectacle, rises to a height of forty feet and covers the entire width of the pool, using 8,000 gallons of water per minute.

Scarcely less interesting to the technically minded is the lighting system. Two hundred and fifty 2,000 watt lamps and sixty-four 4,000 watt lamps are affixed to the front of the roof over the amphitheatre. On each side of the stage are ninety-six 2,000 watt lamps used for side lighting effects. Also eight 150 ampere arc lights are employed for more colorful effects. So intricate is this lighting system that twenty electricians are required to be constantly stationed in the recesses of the Amphitheatre and the stage to operate it. But one man, the technical director, controls the operation from a booth high on the stadium roof.

Despite the vastness of the scene of operation, the technical director, performing the feats of a modern Genii, is in constant communication with the lighting stations by telephone and electric signals. As the occasion demands, he flashes his instructions and the electricians function almost automatically although

possible to believe that backstage and onstage more than 500 persons are intently occupied for the sole purpose of bringing you entertainment. However, it will not be many minutes before you realize that you are witnessing one of the most enchanting panoramas of all time as the dancing ballet goes through its lovely routines, as the water ballet weaves fairy-like figures beneath the water, as Olympic diving champions flash through the air and as Aquabelle Eleanor Holm exhibits her famous swimming talents, orchestras accompany the scene with harmony and the lights drench it in beauty.

Harvey D. Gibson and the men responsible for the New York State Marine Amphitheatre, may well be proud of their 10,000-seat contribution to the amusement area, where, as he promised, Billy Rose is giving the millions of World's Fair visitors an unprecedented musical and swimming spectacle.

aquacade

The Aquacade with its fine visibility from all points, its huge capacity and architectural beauty rivals even the ancient Roman Coliseum as a source of public interest.

at times they are not able to see the areas they are lighting.

Thus, on any typical starlit night, the technical director issues his orders and, first, the giant lamps on the roof of the Amphitheatre stab the darkness with their piercing beams of light. Then the sidelights on the stage flood the picture with softer shades. And, finally, the arclights bring the subjects into sharp relief. All blend against the background of the darkness—a bewitching sight.

As you settle back in your seat to watch the show unfold, so smoothly does it function that it is almost im-

If you want

A "NATURAL" SOFT FINISH

for your Make-Up

IF YOU WANT your make-up to blend invisibly with the texture of your skin, and give your complexion an inviting soft smoothness—a "natural" but *finished* look—you should use Helena Rubinstein's unique beautifying make-up foundation, TOWN & COUNTRY MAKE-UP FILM.

TOWN & COUNTRY MAKE-UP FILM, beneath your satin-soft Helena Rubinstein Face Powder, enhances your natural skin-tones with a new dewy radiance, protects the fine texture of your skin against wind and weather, keeps your make-up fresh and lasting. 1.00, 1.50.

HELENA RUBINSTEIN FACE POWDER is *made* to go with Helena Rubinstein Town & Country Make-Up Film—to complete that *natural soft finished look!* Clinging, gossamer-fine, protective, too—in an exquisite assortment of skin-blending shades, 1.00 to 3.50.

helena rubinstein

715 Fifth Avenue, New York, and all smart stores

BOSTON • CHICAGO • LOS ANGELES • TORONTO • LONDON • PARIS • SYDNEY

John Groth

BILLY ROSE
presents

The New Aquacade Revue

ENTIRE PRODUCTION STAGED AND LIGHTED BY
JOHN MURRAY ANDERSON

Settings and Costumes by
RAOUL PENE DU BOIS

•

Dances Directed by
GAE FOSTER

•

Water Ballets Directed by
FLOYD ZIMMERMAN

•

Orchestra Conducted by
VINCENT LOPEZ

•

Technical Director
CARLTON WINCKLER

•

Music by
JIMMY VAN HEUSEN

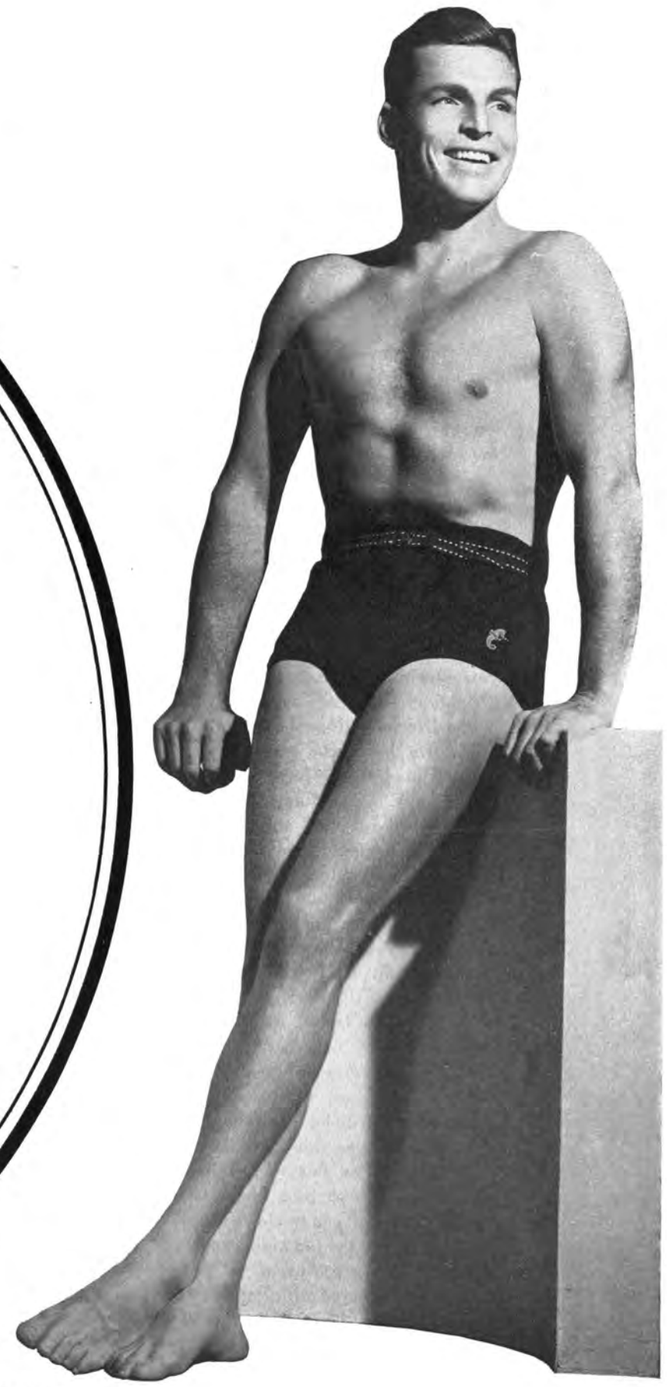
•

Lyrics by
JOSEPH McCAHTHY & BILLY ROSE

•

General Manager
LINCOLN G. DICKEY

ELEANOR HOLM



BUSTER CRABBE

BILLY ROSE SUGGESTS... *to better enjoy the show, light up a* **CHESTERFIELD...** *they really Satisfy*

raoul pene du bois

One of the most talented and surely the youngest of Broadway stage and dress designers is Raoul Pene Du Bois, who is responsible for the brilliant settings and extravagantly gorgeous costumes of Billy Rose's new World's Fair Aquacade and of "Nights of Gladness," the new revue at the Diamond Horseshoe.

Mr. Du Bois, who also designed the sets and finery for "Du Barry Was a Lady," "Too Many Girls" and "Two for the Show," three of last season's outstanding musical successes, is only twenty-seven years old. About seven years ago, John Murray Anderson, the eminent director of Mr. Rose's spectacles, discovered young Mr. Du Bois and engaged him to design the costumes for the revue "Thumbs Up."

Since then the artist has been connected almost exclusively with the Rose management. "Jumbo," the maestro's never-to-be-forgotten sawdust classic, was his first major undertaking. For this dream-circus he whipped into shape a breath-taking collection of gaudy clown's uniforms, tinsel by the ton and spangles in overwhelming profusion.

Next he journeyed with Impresario Rose to Texas and created the theatrical raiment for the Casa Manana at Fort Worth. The following year, in Cleveland, he did a similar chore for Billy Rose's first Aquacade at the Great Lakes Exposition.

The beauty and daring originality of his designs are well known to those who have seen last year's Aquacade and "The Turn of the Century," the record-breaking revue that ran for seventeen months at Mr. Rose's Diamond Horseshoe before the even more glittering "Nights of Gladness."

Mr. Du Bois devised the mildly surrealist bibs and tuckers for the last New York Casa Manana show and also designed the quaint sartorial investiture for Marc Connelly's "Two Bouquets," as well as the wardrobe of "Leave It to Me!"

He was born on Staten Island. From these idyllic surroundings emerged one of the most sophisticated and urban talents Broadway can boast. His grandfather, Henri, was an art critic and his uncle, Guy Pene Du Bois, is one of America's most celebrated painters. As a youth, Raoul couldn't make up his mind whether to become an architect, a portrait painter or an artist specializing in landscapes and figure studies. He finally chose designing because it embraced all three.

While studying at the Grand Central Art School he sold some designs to the producers of the Garrick Gaieties. Only fifteen at the time, young Du Bois felt that an artist's life was an easy, merry and profitable one, but he was soon disillusioned. Nobody else bought his work for quite some time.

To support himself he first dressed windows in a department store and then stenciled wall paper. In the evenings, he did literally hundreds of sketches to get onto paper the flashing designs that filled his mind. After several months of this he finally disposed of some of his lovely, fanciful drawings to the Radio City Music Hall and Vogue magazine. In 1934, Ted Weidhaus, the mechanical wizard who constructed the Music Hall contour curtain, brought him to John Murray Anderson. In two weeks, the feverishly laboring Raoul, just turned twenty, designed four production numbers, sixty costumes and five new sets for the Shuberts' "Ziegfeld Follies." From then on, Mr. Du Bois' path has been upward until now he is acknowledged to be one of this country's leading stage designers.

the aquacade revue

ELEANOR HOLM BUSTER CRABBE

EVERETT MARSHALL

VINCENT LOPEZ and his Orchestra

FRED WARING'S WORLD'S FAIR GLEE CLUB

FRANK LIBUSE STUBBY KRUGER

SAXON SISTERS

OLYMPIC DIVING CHAMPIONS

Scene One

THE SAN FRANCISCO WORLD'S FAIR
(1915)
SONGS OF YESTERDAY

Sung by

Fred Waring's World's Fair Glee Club

Larry Anderson
Russ Anderson
Henry Becker
Richard Byrer
Richard Campbell
Trevor Clarke
Leslie Clay
Bill Collins
James Curtis
Arthur Davies
Morgan Davies
Keith Davis
Virgil Day
Harold Douglas
Robert Hopper
Ralph Lear
Bob Leffler
Joseph Tissier
Webb Tilton
Roger White

The Aquafemmes

Glenice Audrey
Alice Ruechel
Florence Callahan
Irma Carter
June Duffy
Ruth Fischer
Peggy Gallagher
Lyn Janice
Veronica Jay
Vivian Kruse
May Tom Leon
Lindy Lindquist
Eleanor McConnville
Louise Miller
Stephanie Nakashian
Loretta Orleta
Jean Pagano
Pennie Peters
Jane Waring
Florence Winters
Lillian Winters

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The Aquagals

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Jean Barron
Rita Barry
Ronnie Beck
Ruth Burke
Bernie Carroll
Violet Carson
Lillian Carson
Anne Cekan
Doreen Chandigan
Marjorie Conroy
Frances Dale
Dorothy Delford
Millicent Donnelly
Agnes Dwyer
Mildred Fields
Carol Gordon
Billie Gordon
Dolores Grant
Virginia Grimes
Rita Halpin
Alaho Hines
Jean Holly
Lou Ceil Howard
Marilynn Howard
Marjorie Jackson
Naomi Johnson
Malvina Lee
Norma McNair
Adelaide Maholic
Barbara Mailman
Millie Millerick
Roberta Ogg
Winnie Powell
Bobbie Priest
Gloria Rich
Ethel Sherman
Aileen Smith
Edith Stromberg
Lilla Travers
Patricia Welles
Patrician Wydau

The Aquadudes

William Bane
Anthony Barrett
Fred Belvedere
Matthew Bocchino
Tyler Carpenter
Eldridge Carson
Wally Coyle
Jimmy Cushman
George Florence
Olin Graves
Edward Hackett
Vernon Hammer
Bob Norris
Dale Priest
Matthew Ricciardi
Marty Rhiel
Phil Shaw
Frank Speers
Robert Tuton
Joe Wismak
Jack Shulman

"You Think of Everything"

Sung by

EVERETT MARSHALL

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ELEANOR HOLM

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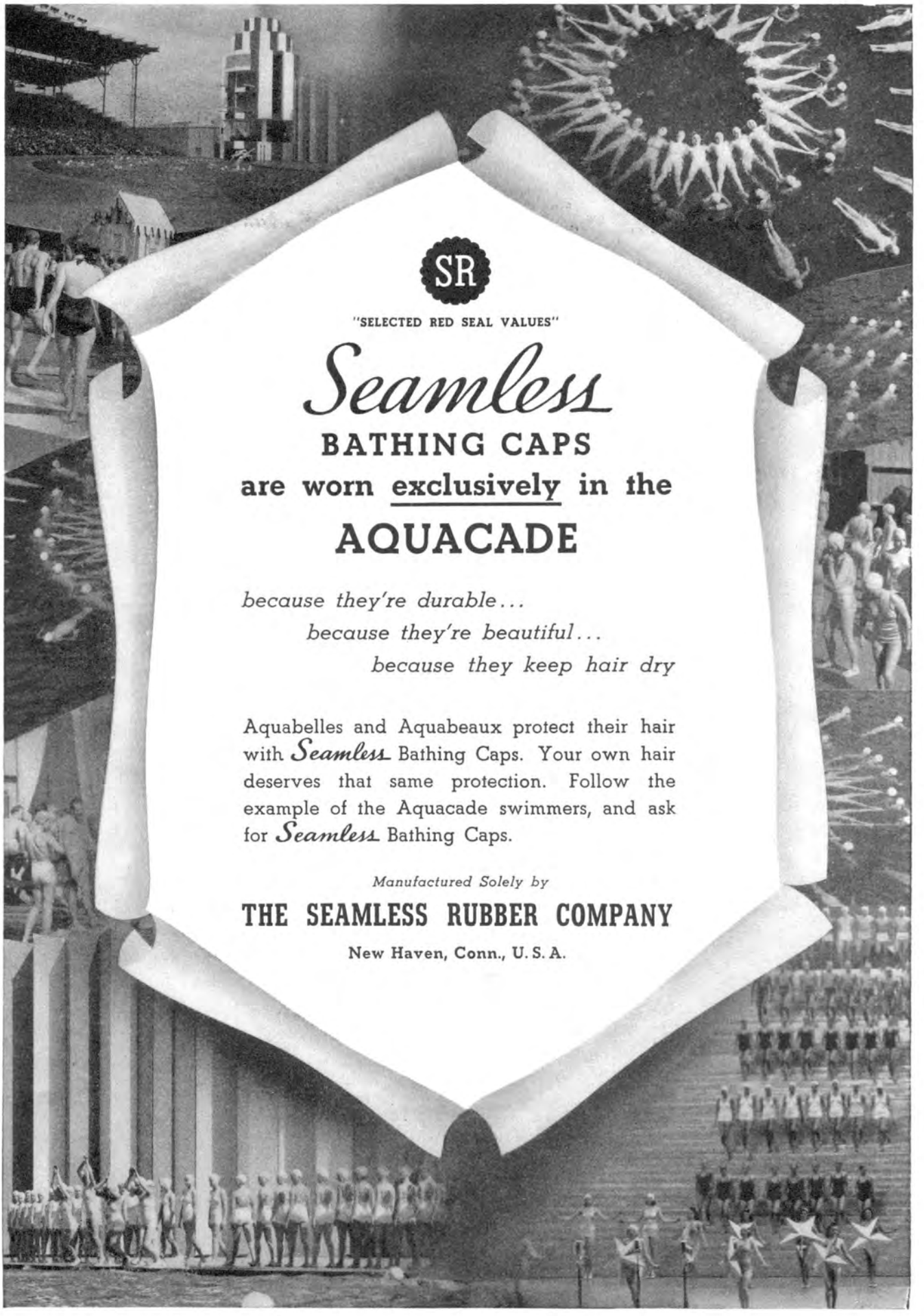
Terry Arthur
Jo Bardak
Betty Carr
Claire Collins
Carol Deimling
Connie Deimling
Dee Dimetrophel
Winnie Dorsey
Mildred Fetterer
Helen Gallagher
Cornelie Gilissen
Pat Gilissen
Mickey Grant
Eileen Hart
Helen Hendry
Molly Hoban
Betty Hores
Eileen Jeffers
Ida Klein
Flora Kloetzer
Johanna Knapek
Eleanor Knopfle
Connie Lang
Olga Macura
Helen Maeder
Kay Mattern
Evelyn Medine
Eleanor McAndrews
Betty McDonald
Helen McHale
Marie McKiever
Marjorie Neal
Ann Nerich
Lorraine Nicoll
Doris Nye
Eugene Palsits
Elsa Petri
Aldona Rice
Virginia Richter
Blossom Samuels
Betty Scanlon
Ollilie Schachtsick
Virginia Schoonmaker
Sylvia Seitel
Jean Sikorski
Judy Sinclair
Vera Skalabanoff
Jane Spence
Dorothy Tokar
Ruth Tullis
Joan Van Der Veer
Caroline Wheeler
Dorothy Waldron
Betty Wilson
Sitty Wilson

The Keystone Cops

Dallas Nelson
Irving Brenner
Fred Brent
Arthur G. Carter
H. Chanas
Joe Cook
John Daly
Daniel Fried
Maurice Gilbert
Frank Gill
Herb Glass
Ralph Johnson
Morton Lasker
Joseph Lockman
John Marinace
Phil Morton
Harold McGaffery
Seymour Nathan
Dallas Nelson
Howard Oxenberg
George Pimm
Robert Stack
Victor Vanucci
Jerry Walsh
George Wernig
Wally White
Leo Zukowski



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THE WORLD'S GREATEST DIVERS

Scene Two

THE PARIS WORLD'S FAIR
(1925)

"Eleanor"

Sung by

FRED WARING'S WORLD'S FAIR GLEE CLUB

"ELEANOR" . . . . . ELEANOR HOLM

"LE CAN-CAN"
The Aquagals

TWO AMERICANS IN PARIS
BUSTER CRABBE AND STUBBY KRUGER
AND SOME COMICAL PARISIANS

Scene Three

THE CHICAGO CENTURY OF PROGRESS
(1933-34)

"When the Spirit Moves Me"

Sung by

THE SAXON SISTERS

Danced by

The Aquagals and the Aquadudes

A TRIBUTE TO OLD VIENNA
The Viennese Standard Bearers
Arthur Carter and Fred Brent

VALSE VIENNOISE
ELEANOR HOLM and BUSTER CRABBE

THE BEAUTIFUL BLUE DANUBE
The Aquabelles and the Aquabeaux

DIVERTISSEMENT
FRANK LIBUSE
Assisted by Margot Brander

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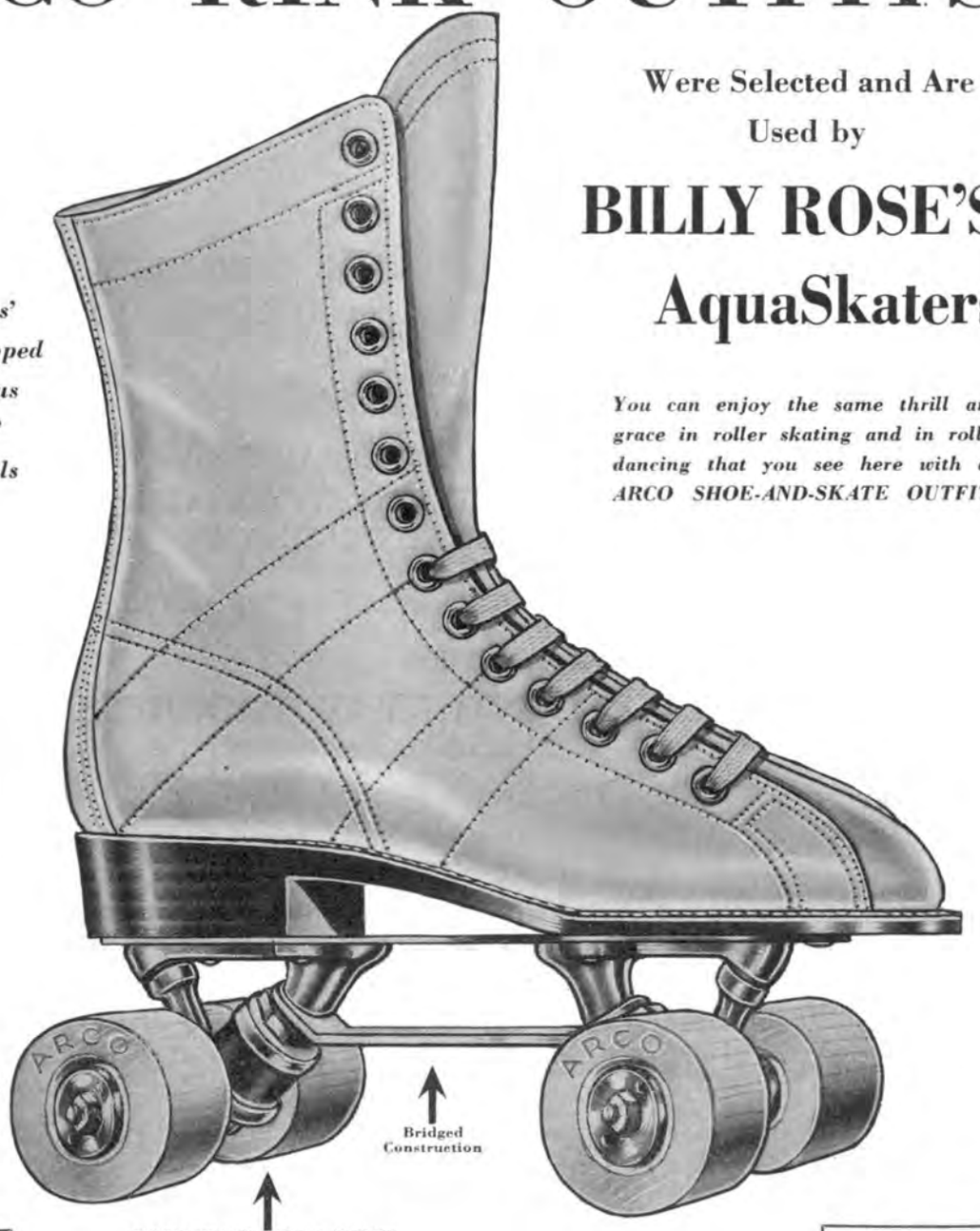

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Scene Four

THE AQUACADE
(1940)
"OLYMPIAD"
"There's a New Gang on the Way"

Sung by

EVERETT MARSHALL
and
THE ENTIRE COMPANY

In the event of rain, the show is subject to change

Vocal Director for Fred Waring's World's Fair Glee Club . ROBERT SHAW
Orchestrations under the supervision of HAWLEY W. ADES
Vocal arrangements by ROY RINGWALD
Aquacade Announcer . WILLIAM COLLINS

BILLY ROSE'S PERSONAL STAFF

General Manager	LINCOLN G. DICKEY
Secretary to Mr. Rose	DANNY DANNENBERG
General Stage and Technical Director	CARLTON WINCKLER
Associate Stage Director	WILLIAM H. ROBERTS
Stage Managers	JACK YOUNG STANLEY PHILLIPS WALTER CLEAVER
Press Representative	MICHEL MOK
Press Representative	GARDINER MULVANEY
Press Representative	GLORIA SAFIER
Operating Manager	VICTOR LEIGHTON
Director of Amphitheatre and Personnel	WILL MORRISSEY
House Manager	"RUBE" BERNSTEIN
Wardrobe Mistress	JEWELL CARTER
Assistant to Mr. Anderson	LAURETTA JEFFERSON
Assistant to Gae Foster	DOLLY WYDELL
Assistant to Mr. DuBois	E. MARY GRANT
Advertising Director	MILTON BLACKSTONE
Purchasing Agent	JAMES SIRO
Chief Accountant	CHARLES ORENSTEIN
Staff Photographer	HALE HABERMAN

CREDITS

The Aquacade is officially timed by Gruen, the Precision Watch. Members of the cast of Billy Rose's Aquacade wear Gruen waterproof watches.

Bathing caps used in the Aquacade were made by the Seamless Rubber Company, Inc.

Official hair preparation of the Aquacade is Vaseline Hair Tonic.

The Roller Skates used by the Aquagals and Aquadudes in the Aquacade are made by the Arco Marathon Corp., Marathon, N. Y.

Costumes by Brooks Costume Co. Fabrics for Costumes by Dazians, Inc., and Gladstone Fabrics. Shoes by A. S. Beck and Selva & Sons.

Horton's Ice Cream served exclusively at the Aquacade.

Baldwin Piano used exclusively by Vincent Lopez.

Photography by Murray Korman.

Bathing suits by the B. V. D. Corp.

Scenery by Joseph Vasconcellos. Scenery painted by Stagecraft Studio. Watercurtain and fountains designed by Cooper. Gas torches designed by Carl Krause. Watercurtain, fountains and torches installed by A. J. Stockinger Plumbing Co.; Lights by Century Lighting Co. Program printed by Isaac Goldmann Company, New York, N. Y.

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• Feet tired and burning from doing the Fair? Take home a jar of Noxzema and rub your feet with this soothing, medicated cream. It's wonderfully cool—restful and refreshing! And greaseless Noxzema won't stain stockings.

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NOXZEMA

behind

My new 1940 Aquacade has had the great advantage of the talents and experience of Miss Gae Foster, one of the finest dance directors in this country. For seven years, this distinguished choreographer has been responsible for the charming ballets and striking precision numbers at the Roxy Theatre. It was through the courtesy of the management of that institution that I was able to secure Miss Foster's splendid services, and a cordial word of thanks is due to them for their cooperation. Her work has added much to the eye appeal of the Aquacade. In addition to helping make it a greater attraction than ever, we are certain Miss Foster has won for herself many new admirers.

Gae Foster

the

Carlton Winckler, the technical director of the Billy Rose kingdom, is the gentleman behind the scenes, the unsung maestro in this pageant of pulchritude and pirouettes. He is the Merlin who has staged the lighting, arranged the technical trickery, and nightly transforms the Amphitheatre into a glittering arena. He has been with Billy Rose since the pre-"Jumbo" days, and possibly knows more about stagecraft than any other theatrical toiler lurking around Broadway today. The complex technical set-up at the Diamond Horseshoe is in his domain too, as are the smash hits "One For The Money" and "Two For The Show."

Carlton Winckler

scenes

Floyd Zimmerman, who staged the water ballets for the "Aquacade," shuttled back and forth between various fairs and carnivals toiling as a clown, until one day the idea of emulating Earl Carroll, aqua-fashion, struck him as a fanciful bit of stagecraft. When Billy Rose went to Cleveland for the Great Lakes Exposition two years ago, Mr. Zimmerman was there on the spot with his corps of naiads and mermen who were so perfectly trained that Mr. Rose rehired him for the World's Fair. The swimming formations are first worked out on paper, via dizzying diagrams of red, white and blue dots. Then comes the tedious process of getting his naval chorus to swim in rhythm, before even attempting the complicated water maneuvers necessary to produce a swimming show.

Floyd Zimmerman

WALTER WINCHELL

says

"The best night club show in town is Billy Rose's Diamond Horseshoe in the Hotel Paramount. The girls are dreams, and the costumes saucier than a can-can petticoat."

★

JOHN CHAPMAN, Daily News—
"Billy Rose's new Diamond Horseshoe strikes this gadabout as the most smartly decorated room in town, and its show is the gayest."

★

DOROTHY KILGALLEN,
Journal-American—
"I think the Diamond Horseshoe is wonderful. I love the place. It has the best night club show in town. Fast, beautiful to the eyes and funnier than 'Hellzapoppin'."

★

MALCOLM JOHNSON,
The Sun—
"Billy Rose's Diamond Horseshoe undoubtedly is the town's latest night club sensation. We like everything about the Diamond Horseshoe."

★

DANTON WALKER, News—
"Billy Rose's Diamond Horseshoe is a triumph for all concerned. It is riotously amusing."

★

GEORGE ROSS,
World-Telegram—
"Hats off to Billy Rose's new gift to Broadway! The ornate Diamond Horseshoe is the best night club diversion in town."

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DIAMOND HORSESHOE

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billy rose

(Continued from page 5)

to him while he was presenting "Jumbo," his unforgettable circus classic, in the vast expanses of the old Hippodrome. At any rate, he put his new theories into practice soon afterward, when, at the Texas Centennial in Fort Worth, he produced a magnificent spectacle, directed by John Murray Anderson and lavishly dressed by Raoul Pene duBois, at prices that fitted the pocket books of cowboys and farmhands for hundreds of miles around.

Followed the Cleveland Aquacade, in which the glamour of diving and swimming mermaids, in water ballets of breath-taking beauty and rhythm, was added to the successful formula. Mr. Rose's idea reached its full fruition at the Aquacade at last year's New York World's Fair. This marvel among girl extravaganzas developed into the undisputed hit of the exposition.

The tremendous success of the Aquacade and the first Diamond Horseshoe revue constituted a serious challenge to Maestro Rose. In both instances he had not only to live up to but top the two finest previous efforts of his entire career in show business. For six months, he toiled day and night with his production staff to devise a new water spectacle and a new night-club production. That Mr. Rose again has succeeded is abundantly evident from his current bigger and better Aquarabian Nights Entertainment at the Fair and from the charmingly merry and fast-moving "Nights of Gladness" at the Diamond Horseshoe.

The pursuit of the Grand Illusion began very early in Billy Rose's career. As a boy in the Bronx, Billy, one of the smallest among his circle of cronies, was naturally eager to show his friends of what stuff he was made. He took part in every contest and competition, and so consuming was his ambition that he won medals for running, jumping, sprinting and writing English composition. He collected a large enough number of loving cups to start a Rathskeller. In his adolescence, he started the study of shorthand, training for the world's championship by taking dictation from a specially designed phonograph at 350 words a minute.

He studied the reasons for the success of the principal popular songs since 1900 and decided that he could do as well as their authors. He was right, for he turned out a succession of smash hits that included "Barney Google," "Me and My Shadow," "That Old Gang of Mine," "Rainbow Round My Shoulder," "Without a Song," "Great Day" and "I Found a Million-Dollar Baby in a Five-and-Ten-Cent Store."

ADVERTISING MEN...

Notice those attention-compelling color whirlers around the canopy outside the Aquacade?

They're a new, patented adaptation of color, light and motion for both indoor and outdoor advertising displays. Offering a wide choice of patterns, colors and sizes . . . ranging from large spectaculars to small counter displays.

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Billy Rose's

The Aquacade is a singular achievement. No one man could possibly have executed this entertainment idea without able assistance. To those among my associates whose contributions were outstanding, my heartfelt thanks—and so the public may know you better—a few words of introduction.

Billy Rose

Lincoln G. Dickey

Linc is the boss. He's a great showman, and what's even more important—a great guy. I never would have tackled this job without him. He produced and operated the Great Lakes Exposition in Cleveland. I worked for him there. Today we work together. If he isn't "tops" in the exposition world, he'll do until "tops" comes along.

James Colligan—

now is my executive director of San Francisco operations. A couple of years ago, Jim, who had been a talent scout for Universal and other motion picture companies, began with me as my secretary. Since then, through sheer merit and an amazing sense of detail, he has worked himself up to a point where I am entrusting the responsibilities of the big San Francisco Aquacade to him.

Dan Dannenberg

Danny is more than my right arm —he's my right leg, too. He's been with me right from the start seven years ago and I'm afraid I'd embarrass him if I were to tell him how valuable his services have been to me. He's secretary, personal assistant, office manager and vice-president in charge of the million details involved in running the kind of business we're in.

Will Morrissey

Whatever a "general factotum" is —that's Will Morrissey. I have been proud to call him friend for many years now, a good many more than I have been fortunate enough to have him associated with me. His discerning judgment has been of inestimable value and I am happy to acknowledge it in this way.

Nicky Blair

The name of Nicholas Blair, affectionately known as Nicky to everyone on Broadway, is synonymous with unfailing selection of feminine beauty. Without a single exception, he is the most superb judge of lovely faces and figures in all show business, as he has amply proved in the seven years in which he managed the Paradise Restaurant and produced the revues there. Nicky has been active as my special production assistant in putting on the new 1940 Aquacade, the Aquacade in San Francisco, the new revue at the Diamond Horseshoe and the entertainment at my Barbary Coast at the New York Fair, and his help and judgment have been invaluable to me.

honor roll

Michel Mok

Director of my occasionally irreverent press department, is a former metropolitan newspaperman. Leading the Second Page One of the New York Post, his daily feature stories were to the average taxpayer as smooth and zestful as good salad dressing, though they sometimes affected those he interviewed more like Worcestershire sauce in an open wound. He has not changed since entering my employ. Before joining the Post staff, Mike learned the curious craft of publicity by creating a widespread but refined clamor for the high-toned services of Leopold Stokowski and the Philadelphia Orchestra. His varied experiences have given him not only a fantastic collection of anecdotes but the ability to use words and phrases as if they were Christmas tree ornaments, jingling sleigh-bells, or fistfuls of scornful pennies.

Lauretta Jefferson

If you ever should drop in on a rehearsal of a Broadway musical and see a tall, willowy blonde, smoking a cigarette in a long holder and directing a group of dancers in a soft and gentle voice, that would be Lauretta Jefferson. This excellent ballet mistress who, for years, has been associated with John Murray Anderson, was with me at Fort Worth, Texas, and again during the preparation of "Jumbo." It was Miss Jefferson who staged the spirited dances for the San Francisco Aquacade, last year's Diamond Horseshoe revue and the gay and bouncing Barbary Coast at the New York Fair.

Jack Robbins

Jack Robbins, who controls the three foremost music companies—the Robbins Music Corporation, Leo Feist, Inc., and Miller Music, Inc.—has published the four hits of my new Aquacade—"You Think of Everything," "Eleanor, I Adore You," "There's a New Gang on the Way" and "When the Spirit Moves Me," the music of which was written by Jimmy Van Heusen and the lyrics by Joe McCarthy and myself. Jack also published the musical smash of last year's Aquacade, "Yours for a Song," and I am delighted to see this leading publisher again in charge of the national distribution of the Aquaballads.

Bill Roberts

Right-hand man to Carlton Winckler, technical wizard of the Aquacade, is Bill Roberts. Bill, who has been a valuable member of my production staff since the days of Fort Worth, Texas, in 1936, was prominently involved in last year's Aquacade as assistant technical director and assistant stage manager, both of which functions he again performs this season. The Roberts background reads like a serial in Popular Mechanics—he has been engineer, airplane pilot and newsreel cameraman, and there isn't an electrical gadget in this world which he doesn't know by both its first and middle names.

R. Victor Leighton

our House Manager, has been affectionately called "old man show business," so long and creditable is his association with the theatre. The profession probably remembers him best as head of Klaw and Erlanger Productions.

"Rube" Bernstein

is our Company Manager. While many of us can relax to a degree, now that the hectic preliminary work is over, Rube's toughest days are before him, keeping the show moving. That he is on the job, though out of sight, will be evident to you throughout the performance.

James A. Siro

is the gentleman who assumes all the headaches connected with the purchasing of supplies for all my enterprises. He is head of that department at the Aquacade, and the Diamond Horseshoe—and also functioned in that capacity at the Casa Manana. He has been active in the business for twenty-five years, having formerly been associated with the Embassy Club and the Park Crescent Hotel.

Charles Orenstein, C.P.A.

is the one man in our organization who until now has never been called upon to take a bow. In charge of accounting on my enterprises for the past six years, he has been very valuable to me. His discreet counsel and judgment tempered by long experience with facts and figures have guided many of my important decisions.

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